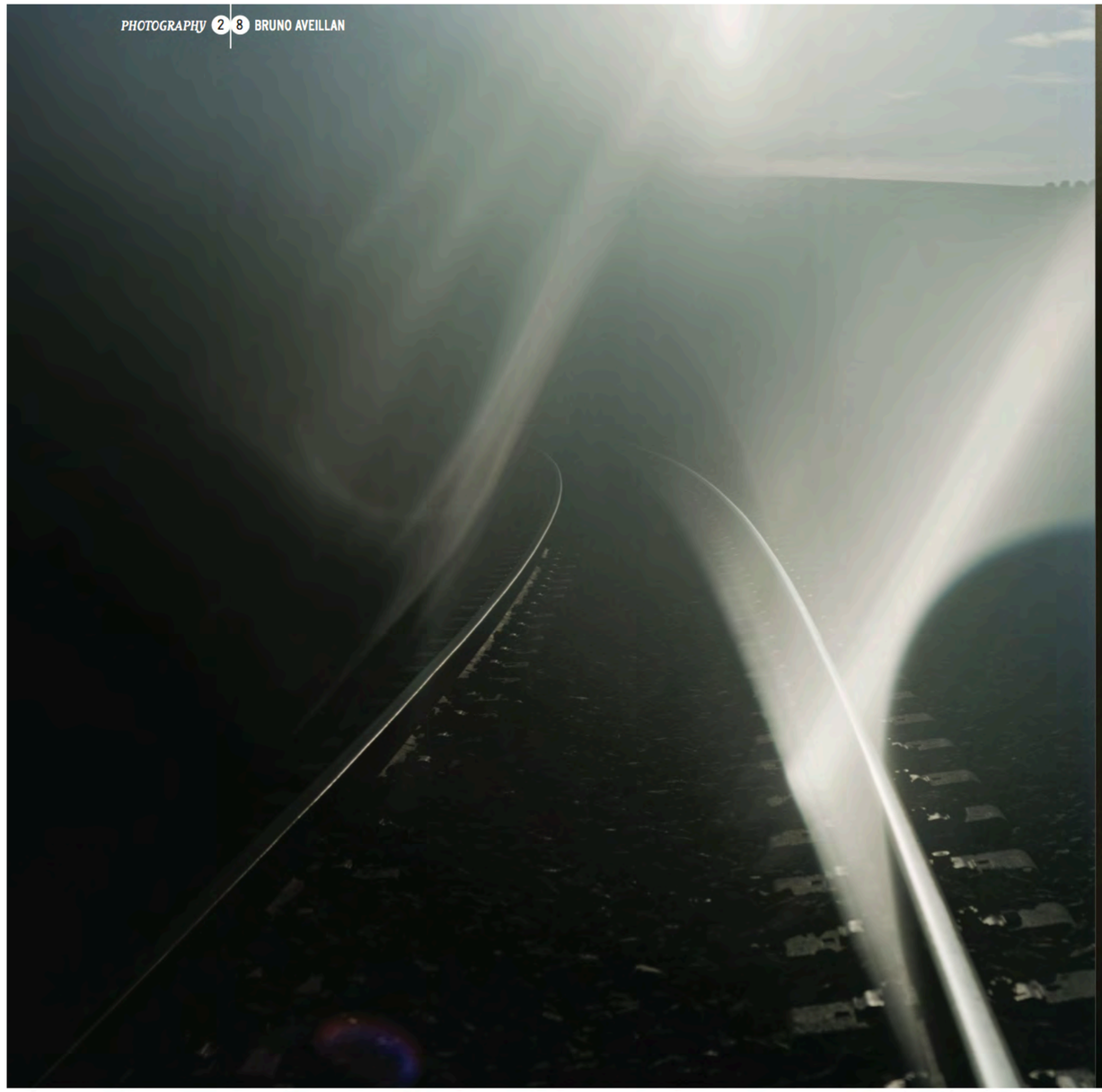
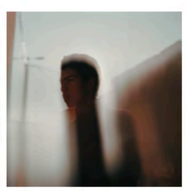
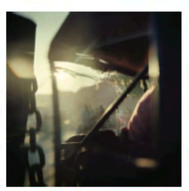


or emotional context does not get memorised, so the idea that we're able to search our memories with any precision remains rather pointless."
Drawing on atmospheres and subjective instincts, Aveillan's work buzzes with a magnetic resonance, an energy that suggests the subject's inevitable movement from the static present to a past that is forever retreating from vision. "There is certainly a visual pattern, a sort of specific identity that ties this collection together: a certain way of drawing with light that obstructs landscapes and people from view until finally only emotion can act as a guide. I am utterly convinced that in order that a work of art provoke an emotional echo in the viewer, it must suggest rather than show."
Also at play in Aveillan's work is an attempt to find space in the modern world to re-activate a raw and unmediated engagement with our surroundings. In an age that tends to fetishise the aerial photography of the internet,





The work of Bruno Aveillan:
page 6 — La Danse du Sable #4, Merzouga, 2007
page 26 — La Danse du Sable #1, Merzouga, 2007
page 27 — La Danse du Sable #2, Merzouga, 2007
opposite — La Voie #2, Matmata, 2008
above — L'Œil, Hong Kong, 2007
far left — Le Couloir #1, Boulojoul, 2008
middle — L'Adolescent, Boulojoul, 2008
left — Vu D'Un Rickshaw, Jaipur, 2006
page 30 — Lumieres #1, Kleifarvatn, 2007